

The Acoustic Animal

Apr 9, 2012–Feb 1, 2013

Deadline: Feb 1, 2013

Antennae Journal of Nature in Visual Culture, Roehampton University

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An article published in *The New Yorker* by music critic Alex Ross in 2011 (Prince of Darkness, December 2011) brought to the surface an interesting aspect of Jacques Arcadelt's madrigal of 1539 called *Il Bianco y Dolce Cigno* in which "The text presents a typical Renaissance double-entendre, comparing the cry of a dying swan to the 'joy and desire' of sexual oblivion. At the climax, the voices split into an ecstatic series of wavelike lines – 'the first graphic simulation in music of orgasm'.

Antennae will dedicate an issue entirely dedicated to the influence of animals on music and sound in general. The scope and focus of the issue will be to cast a wide historical and stylistic range: from classical to pop, experimental and non-Western music to sound installation in art, theatre and film. This issue will propose a thorough investigation of the role played by animals in music as subjects, objects and active agents. Shifting away from the historical prominence that sight has played in the forming of our understanding of the world, this issue will propose a range of new aural epistemological perspectives. Although we usually tend to focus on modern and contemporary art, this issue will represent an opportunity to cover a wider range of historical periods.

For academics:

Academic essays = maximum length 8000 words

Interviews = maximum length 10000 words

Fiction = maximum length 8000 words

Submission Deadline: 1st of February 2013

More info at: www.antennae.org.uk

Submission emailed to: antennaeproject@gmail.com

Reference:

CFP: The Acoustic Animal. In: ArtHist.net, Apr 11, 2012 (accessed Apr 6, 2026),

<<https://arthist.net/archive/3053>>.